THE 2002 NATIONAL

HERITAGE

FELLOWSHIPS

NATIONAL
ENDOWMENT
FOR THE ARTS

RALPH BLIZARD
Old-time fiddler
Blountville, TN

LOREN BOMMELYN
Tolowa tradition bearer
Crescent City, CA

KEVIN BURKE
Irish fiddler
Portland, OR

ROSE AND FRANCIS CREE
Ojibwe basketmakers/storytellers
Dunseith, ND

LUDERIN DARBONE AND EDWIN DUHON
Cajun fiddler and accordionist
Sulphur, LA/Westlake, LA

NADIM DLAIKAN
Lebanese nye (reed flute) player
Southgate, MI

DAVID "HONEYBOY" EDWARDS
Blues guitarist/singer
Chicago, IL

FLORY JAGODA
Sephardic musician/composer
Falls Church, VA

CLARA NEPTUNE KEEZER
Passamaquoddy basket maker
Perry, ME

BOB MCQUILLEN
Contra dance musician/composer
Peterborough, NH

JEAN RITCHIE
Appalachian musician/songwriter
Port Washington, NY & Viper, KY

DOMINGO "MINGO" SALDIVAR
Conjunto accordionist
San Antonio, TX

LOSANG SAMTEN
Tibetan sand mandala painter
Philadelphia, PA

CREDITS AND ACKNOWLEDGMENTS

THE NATIONAL HERITAGE
FELLOWS 1982-2001

Over the past two decades, the National Endowment for the Arts has had the privilege of honoring master practitioners of America's rich and diverse cultural heritage with the National Heritage Fellowship Award. Tonight, we proudly add fifteen new names of Americans who inspire us to pause and value our past as we look ahead to the future.

America draws its energy and vitality from virtually every nation on earth, and it is important that we preserve the traditions of the past, nurture them here in the present, and pass these precious and irreplaceable gifts on to future generations. The master artists we honor tonight have spent a lifetime practicing and teaching their unique art forms. This year's Heritage Fellows vividly illustrate the depth and breadth of America's diverse cultural heritage. Among the 2002 Fellows, we recognize for the very first time a number of cultural traditions—Tibetan sand mandala painting, Sephardic Jewish song, Lebanese music, Tolowa ceremonial practice, and New England contra dance.

As the curtain rises tonight, we are privileged to witness the richness and diversity of America's heritage. Music and song, design and dance will carry us across the cultural terrain of centuries and continents and together, we will celebrate a few of the varied traditions that make up America's vast cultural landscape.

Congratulations to our recipients. Your artistry inspires us to see beauty and grace in everyday life, and tonight we salute your talents and your contributions to America's cultural legacy.

Eileen B. Mason
Senior Deputy Chairman
National Endowment for the Arts

MESSAGE FROM THE
SENIOR DEPUTY CHAIRMAN

One year ago on this occasion, the nation was in a very different frame of mind. The National Heritage Fellowship ceremonies were scheduled for the week after September 11th. Our agency contemplated postponing or canceling the event, however, in my conversations with the artists in the days following the tragic events, I sensed their resolve to carry on. So, the National Heritage Fellows events took place as planned.

A rag rug weaver from the small town of East Amana, Iowa, who would celebrate her 89th birthday the day after the ceremonies, packed for a trip to Washington, DC. A basket weaver from rural Arizona boarded an airplane for the first time in her life to join the other artists at the Heritage events. Family members and capoeira masters, determined to share in the celebration for New York resident João Grande, took the first post-September 11th flight from Rio de Janeiro to the United States, the only passengers on the airplane.

On the night of the concert, after a moment of silence, taiko master Seiichi Tanaka performed a cleansing ceremony using flute and bell, and following a procession and ritual drumming, the National Heritage Fellows assembled on stage as the audience welcomed them with a thunderous ovation.

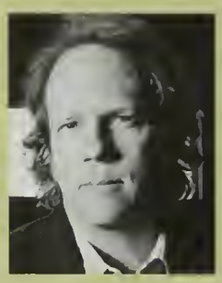
While the circumstances on that evening were unique, each year the National Heritage Fellowship concert offers us the opportunity to both rejoice in and reflect on our country's artistic heritage. Individual artists are honored for the excellence of their work and for their lifelong contributions to a particular tradition. At the same time, this public event reaffirms that as a nation we can express our respect for the familiar and enthusiastically welcome the new. We can listen attentively to many voices but we are able to speak with conviction of a shared vision.

Perhaps Lem Ward, a decoy carver and recipient of a National Heritage Fellowship in the second year of the awards, put it best in his message to fellow recipients in 1983, "I have learned that man has the power both to destroy and to create beauty, and since there can never be too much beauty in the world, man's correct choice is eternal."

Please join me in applauding the 2002 National Heritage Fellows.

Barry Bergey
Director, Folk & Traditional Arts

DIRECTOR'S
HERITAGE MESSAGE



Nick Spitzer is the host of *American Routes*, the radio program from New Orleans devoted to the sources and symbols of blues and jazz, country and gospel, roots rock and soul, as well as related ethnic, regional, popular and classical styles of the music and musicians that define the American cultural landscape. *American Routes* is distributed by Public Radio International and heard locally on Washington's WAMU-FM. Recognized for an informed and witty style in presenting traditional artists and communities, Nick is also known for his cultural features on *All Things Considered*, documentary CD recordings, and PBS films. Spitzer served as the first Louisiana State Folklorist and then spent a decade at the Smithsonian—initially as senior folklife specialist and research associate and later as artistic director for the *Folk Masters* concert series produced in collaboration with Carnegie Hall and Wolf Trap. Co-editor of the Smithsonian Press book *Public Folklore*, Nick was named a fellow at Santa Fe's School of American Research working with Creole cultures. He returned to Louisiana in 1997, and is currently professor of folklore & cultural conservation at the University of New Orleans.

The Bess Lomax Hawes National Heritage Fellowship, this year awarded to Jean Ritchie, honors "keepers of tradition" who through their efforts as organizers, educators, producers, cultural advocates or caretakers of skills and repertoires have had a major beneficial effect on the traditional arts of the United States. A member of the Lomax family of pioneering American folklorists, Bess Lomax Hawes has committed her life to the documentation and presentation of American folk artists. She has served as an educator both inside the classroom and beyond and she nurtured the field of public folklore through her service at the National Endowment for the Arts. During her tenure as Director of the NEA Folk Arts Program (1977-1993) an infrastructure of state folklorists was put in place, statewide folk arts apprenticeship programs were initiated, and the National Heritage Fellowships were created. In 1993 she received the National Medal of Arts for her many contributions in assisting folk artists nationwide and in bringing folk artistry to the attention of the public.

MASTER OF
CEREMONIES

THE BESS LOMAX HAWES
NATIONAL HERITAGE
FELLOWSHIP

The National Endowment for the Arts would like to express it's appreciation to the National Council for the Traditional Arts (NCTA) for its assistance in planning the 2002 National Heritage Fellowships concert, the Congressional Reception, and other related events. NCTA is a private non-profit corporation founded in 1933 and dedicated to the presentation and documentation of folk and traditional arts in the United States. The National Endowment for the Arts would also like to acknowledge the invaluable assistance of the following individuals:

The Honorable John Holum,
Chairman of the Board, NCTA
The Honorable James P. Moran,
United States House of Representatives
Key Bridge Marriott Hotel
Four Seasons Van and Travel
The House of Musical Traditions
The staff at Lisner Auditorium
Sally Haueter
Daryl Cummings
Troyd Geist
Amy Skillman
Lynn Martin Graton
Sheri Brenner for the use of her film, "Sand Painting, Sacred Art of Tibetan Buddhism"
Trish Callahan
Tom Pich

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CREDITS

NATIONAL ENDOWMENT FOR THE ARTS STAFF

Barry Bergey
Rose Morgan
Pat Makell
Terry Liu

The 2002 National Heritage Fellowships ceremonies were produced for the National Endowment for the Arts by the National Council for the Traditional Arts. The ceremonies were planned and coordinated for NCTA by Madeleine Remez. National Heritage Fellowship nominations, as well as files and support materials, are administered by Mark Puryear.

NATIONAL COUNCIL FOR THE TRADITIONAL ARTS STAFF

Dennis Blackledge, Dudley Connell, Janice Deputy, Amy Grossmann, Lillie Gordon, Rhonda Jenkins, Josh Kohn, Julia Olin, Mark Puryear, Madeleine Remez, Chris Williams
Joseph T. Wilson, Executive Director

HERITAGE FELLOWSHIPS CONCERT

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Monitor Engineer: Charlie Pilzer
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Sign Language Interpreter: Hank Young
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Recording: Aaron Lasko, Coupe Studios, Boulder
Ricardo Schulz, Pittsburgh Digital, Pittsburgh
Program Notes: Chris Williams, Barry Bergey
Program Book Design: Scott Severson

The area along the border of northeastern Tennessee and southwestern Virginia has historically produced many fine string band musicians, earning it a reputation as the "birthplace of country music." East Tennessee-style long-bow fiddler Ralph Blizard was born in 1918 in Kingsport, Tennessee, near the heart of this region.

During the 1920s, the Blizard family home in Kingsport played host to numerous musical visitors. Fiddlers Charlie Bowman, John Dykes and Dudley Vance were regulars who influenced Ralph's choice of material, technique and passion for the music. In addition, Ralph's father played the fiddle and banjo and taught singing school, while other relatives played the guitar, harmonica and mandolin. Ralph remembers his father playing tunes like "Fisher's Hornpipe," "Chinquapin" and "Unclouded Day" at family gatherings and square dances. Recalling these early days in a conversation with journalist Mark Greenberg, Ralph remembers his father's music noting that "mother played, too, and Charlie Bowman visited in our home quite often. I was just a kid learning, but I still played with Charlie Bowman, John Dykes and so forth."

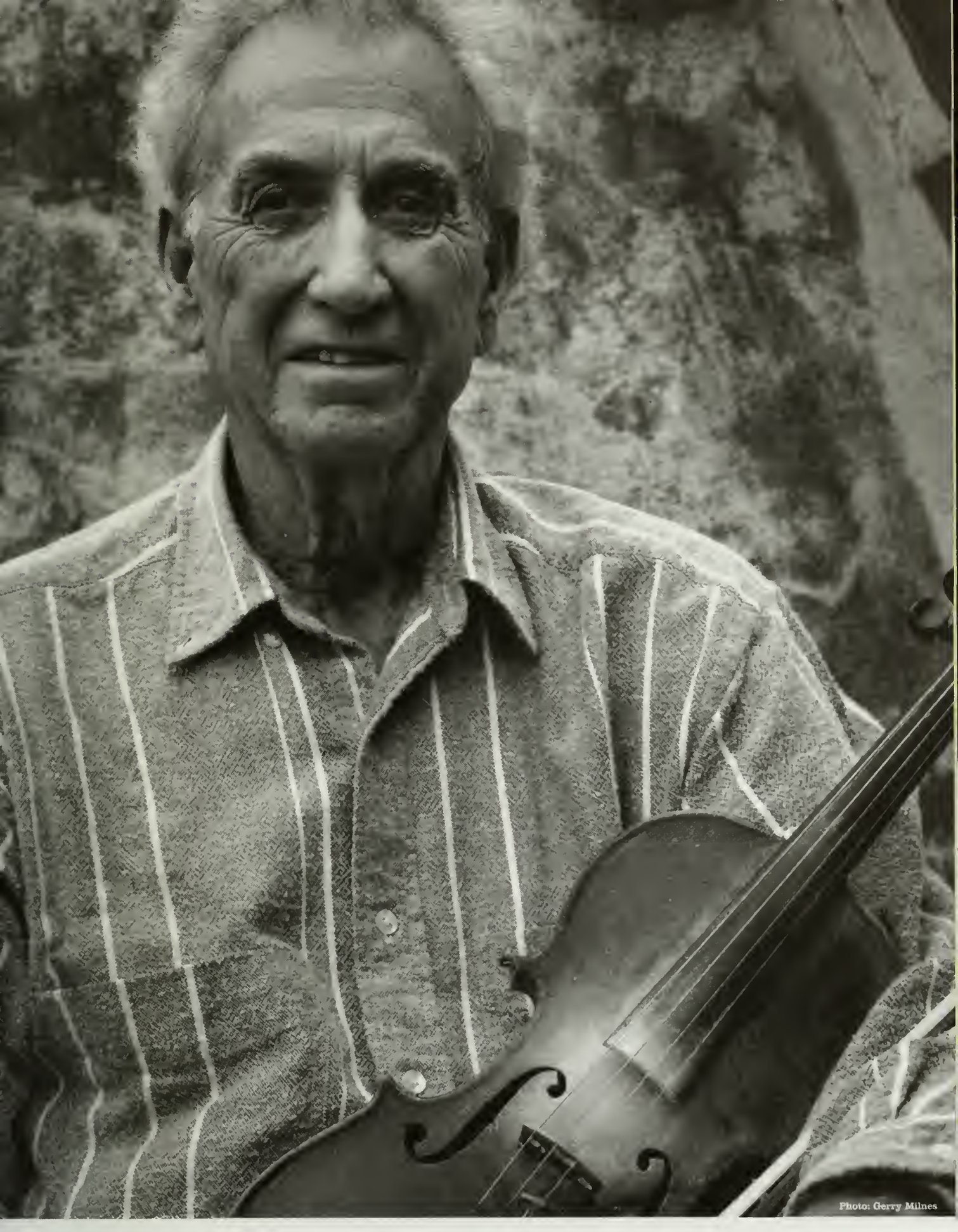
Other early influences included musicians who performed on AM radio broadcasts. Ralph heard performers like Uncle Dave Macon, DeFord Bailey and "Fiddling" Arthur Smith on the Saturday night Grand Ole Opry programs broadcast on WSM from Nashville. The flashy, long-bow fiddling of Smith, in particular, played an important role in Blizard's musical upbringing.

Blizard's first musical instruments were toy horns, courtesy of a Cracker Jack box. Later, he moved on to a homemade instrument created with a comb and cigarette paper, then on to the harmonica. By age ten, Ralph had learned the guitar and the mandolin. Learning the fiddle, Ralph explains, was a little more difficult. "My dad never let me play his fiddle. He was afraid I'd tear it up, which was a good possibility at a young age. So I slipped [off] and played his fiddle. After I learned the mandolin, the noting was all the same, practically, except for the bow movement. I wanted to learn to play the fiddle and I slipped [in] and learned to play the fiddle before he ever knew I was using his fiddle."

By the time he was 14, Ralph was playing fiddle with his group, The Southern Ramblers, on an early morning radio show on WOPI, known as the "Voice of Appalachia." From there, Ralph and the Southern Ramblers moved on to shows like "Barrel of Fun" on WJHL and "Saturday Night Hayride" on WKPT. For the next 23 years, except for an interlude during World War II for military service, Blizard played on radio shows, variety shows, and at schoolhouse concerts. Marrying in 1952 and moving to Blountville, TN, Ralph gave up music to raise a family and pursue a career with Eastman Kodak. For the next twenty-eight years, Blizard devoted himself to family and job, leaving music behind.

After retiring from Kodak in 1980, Blizard took up the fiddle again, practicing as much as six or eight hours each day. He began performing around the country with his New Southern Ramblers for diverse audiences including Tlingit Indians at the Alaska Folk Festival, elderly nuns and retirees at a New York rest home, classical music aficionados at a concert with the Kingsport Symphony Orchestra, and a national audience of millions on Good Morning America.

In addition, Ralph has spent time teaching younger people his unique East Tennessee-style of long-bow fiddling, often associated with the legendary Arthur Smith. "My style, some people say, is close to Arthur Smith's style. And it is, I guess. But the more I play fiddle music, the more I go to long-bow. It's sort of expanding outward from what he did. . . My fiddling is changing all the time. Still is."



RALPH

BLIZARD

OLD-TIME FIDDLER
BLOUNTVILLE, TN

LOREN

BOMMELYN

TOLOWA TRADITION BEARER
CRESCENT CITY, CA

When it is difficult to single out any one artistic skill of a multi-talented individual for recognition, that person is often simply referred to as a "tradition bearer." Forty-six year old Loren Bommelyn truly lives up to this title for the Tolowa people.

The Tolowa are northern California Native Americans who numbered around 2,400 prior to European contact but had dwindled to only 121 people in the Smith River and Crescent Bay region by 1910. While the number of Tolowa people has increased over the last century, the erosion of language and traditional knowledge has continued. Today there are fewer than a dozen speakers of the Tolowa language and few who practice its customs or even know its beliefs.

Bommelyn has preserved, practiced and promoted Tolowa cultural traditions including its language, native regalia, ceremonial dances and songs, and basket making, since his youth. He has played a significant role in the Tolowa community, according to Brian Bibby, editor of *The Fine Art of California Indian Basketry*. "As a performer, Loren is a singer of traditional Tolowa songs whose voice possesses a power and quality that is held in the highest regard," he says. "As a ceremonialist, Loren has taken on the responsibility of a dance maker, raising the level of participation in traditional ceremonies dramatically. He is by far the largest single maker and contributor of men's and women's dance regalia in the Tolowa community."

Loren Bommelyn has a reputation throughout the northwestern part of California as the supreme baby cradle maker. "It's like I'm in love with every basket I make," Loren explained to Pam Mendelsohn of the California Basketweavers Association. "After it is made, I have to just sit there and look at it for a really long time."

Bommelyn believes Tolowa culture and basket making are an extension of one another. "You're thinking about that basket and a song may come to you. If you're not thinking or living right, you shouldn't be making a basket. I want my baskets to be used. The old Indians say that things like to be used, and when they aren't they get lonesome."

And as a speaker and teacher of the Tolowa language, Bommelyn is today the single most knowledgeable individual of the indigenous language. In 1995, after several years of gathering materials and contributing his own financial resources, he finished a Tolowa ceremonial house on his family property to host dances and tribal meetings. Under the guidance of Bommelyn, the Tolowa used this facility to hold their first complete Naydosh (genesis) ceremony since 1925.

Proud of his efforts to preserve and reinvigorate Tolowa tradition, Bommelyn is nonetheless aware of his place in the long tribal history. "I'd love to have someone tell me how to do it a different way, give me a new level to strive for," Bommelyn says. "I wish I had old-timers around to critique me."

Like most professional musicians, Irish fiddler Kevin Burke has spent a good portion of his life on the road, and his travels have taken him on a long and interesting musical journey. Burke was born in 1950 in the southeast London borough of Hackney, to parents who came from County Sligo in Ireland, an area known for its unique style of fiddle music. Today, he is recognized as one of the foremost fiddlers in the Irish tradition.

London in the 1950s and 1960s was the epicenter of Irish traditional music. Poor economic conditions in Ireland and entry level job opportunities in England encouraged Irish immigration to the London area. Neither of Kevin's parents were musicians, but the Burke household became a frequent stopping-off point for traveling musicians. "When I was growing up in London," Burke explained to journalist Earle Hitchener, "I tried to soak up as much as I could from them." Frequent guests at the Burke's included fiddlers Bobby Casey, Sean Maguire, Michael Gorman and Brendan McGlinchey. "I remember getting up one morning and the whole Liverpool Céili Band were asleep in the front room."

One guest whom Burke recalled with special fondness was Brendan McGlinchey. "I remember one Sunday my mother and father brought the two [McGlinchey and fellow fiddler John O'Shea] home for lunch . . . and they played from about 3 o'clock to 8 o'clock. I just sat there watching them play and drinking in all this fantastic music. I was about thirteen years old. Maybe I played a tune or two with them, but mainly I was just listening. I used to watch Brendan in utter amazement. He was a great influence on me."

For a time, Burke pursued a job on the London Stock Exchange but eventually came back to music. "Music kept interfering with every angle of life," Burke said. "Then I realized it wasn't music that was getting in the way, it was everything else." In Ireland he ran into Arlo Guthrie, who heard him perform and invited him to Los Angeles to play on Guthrie's *Last of the Brooklyn Cowboys* album in 1972. After performing with Irish musician Christy Moore, Burke joined the seminal group, The Bothy Band, with whom he recorded three albums.

In 1979, Burke left Ireland to re-settle in Portland, Oregon, and for the past 23 years has been a fixture in the northwestern United States. Initially, Burke teamed up with former Bothy Band member Michael O'Domhnaill, producing noted albums *Promenade* (1979) and *Portland* (1982). Burke then went on to form two influential bands: the traditional Celtic supergroup, Patrick Street, and the more eclectic ensemble, Open House. Burke has also toured and recorded with the Celtic Fiddle Festival, alongside Scottish fiddler Johnny Cunningham and Breton fiddler Christian LeMaitre. He has produced seven solo albums and appeared on nearly 35 others.

Burke's body of recorded work is immense, his on-stage accomplishments are legion and his technical facility is unsurpassed. But as a teacher and mentor, his influence has reached into countless homes, passing traditions he learned from his family in London and Sligo on to new generations. Oregon-based folklorist Nancy Nusz believes that while, "his ability to flow from one traditional tune to another without a pause for hours on end gives evidence of his incredible repertoire," it is Burke's laid-back style and conversational performance approach that makes him unique. Whenever he performs, Burke "makes one feel as though you are sitting in his living room rather than in a concert setting."

KEVIN

BURKE

IRISH FIDDLER
PORTLAND, OR

Photo: Troyd Geist

ROSE & FRANCIS

CREE

OJIBWE BASKETMAKERS/STORYTELLERS
DUNSEITH, ND

Husband and wife, Francis and Rose Cree are highly respected Ojibwe elders on the Turtle Mountain Indian Reservation in north central North Dakota. As is the case with many elders, their lives reflect the intersection of artistic skill, tribal knowledge, and cultural authority. Both are also storytellers and keepers of Ojibwe cultural knowledge.

Francis is a singer, a spiritual leader, a carver of pipes, and a keeper of the ceremonial drum for the Dunseith community. Born in 1920 and raised by his Ojibwe-Cree-Assiniboine father in the traditional Indian way, Francis has been intimately involved with Ojibwe heritage his whole life. Calling the Indian pipe a "gift from God," Cree explained to the authors of *Prairie Patterns* its significance: "It wasn't invented by mankind, it was a spiritual gift from God—a mediator between God and the person for a spiritual use, to interpret prayers. And that's why, when we have a pipe ceremony, we point the pipe above [to God], [to] the four directions, and [to] Mother Earth, respecting these creations."

Basket making has long been a part of Rose Cree's family. At about age fifteen, Rose learned to make baskets from her mother, Pearl Machipinas, who in turn had learned from her mother, Little Shell. Over the ensuing 60-plus years, Rose Cree has come to be recognized as one of the true masters of her art form. She has taught traditional Ojibwe basket making to her daughters and granddaughters, nieces and neighbors as well as to others who have expressed interest in learning these traditional skills. Students from as far away as Wisconsin have traveled to Rose's home in Dunseith to learn from her.

The Crees collaborate in making willow baskets, both collecting the raw materials during the months between September and May. They collect and freeze enough willow and ash (for the frame) to keep their productions in process through the summer months. Francis splits the ash wood and makes the frames. Rose weaves the willows, creating distinctive patterns out of tan willow, red willow and willow stripped bare with a pocket knife. Referring to a particular combination of red and stripped willow, Rose notes "this used to be my mother's design, so I took this as my trademark."

The Crees set an important example, according to North Dakota folklorist Troyd Geist. "Rose and Francis Cree are great examples of traditional artists whose outstanding traditions represent a true cohesiveness in terms of living a traditional life. Rose and Francis Cree are outstanding willow basket makers, storytellers, traditional herbalists, environmentalists, singers and pipe carvers. Yet it is the integrated nature of these traditions in the lives of France and Rose that make them truly remarkable."

Fiddler Luderin Darbone and accordionist Edwin Duhon co-founded the legendary Cajun band The Hackberry Ramblers in 1933 and have been leading the band ever since. This long-lived ensemble has combined its native Louisiana French repertoire with rural string band, Western Swing, and popular ingredients to produce a unique and continually appealing musical mix. The group became widely popular in southwestern Louisiana and East Texas by the end of the 1930s, appearing on live radio broadcasts and recording for RCA's Bluebird label, cutting over 100 titles by the end of the 1940s.

A number of musical firsts have been attributed to the Hackberry Ramblers. They were among the first Cajun groups to de-emphasize the accordion and feature the fiddle. They've been quick to incorporate Western Swing, elements of blues music, Hawaiian novelty tunes, rockabilly, rhythm and blues, and swamp pop into their repertoire. In 1935, they were the first to record and tag the name "Jolie Blonde" to an older variation of "Ma Blonde est Partie", helping to popularize the tune often referred to as the "Cajun National Anthem." Luderin Darbone and Edwin Duhon were also the first musicians to bring electronic amplification to area dancehalls, running a sound system off the idling engine of Darbone's Model-A Ford.

"Luderin Darbone came to Cajun music with a relatively refined touch," folklorist Barry Jean Ancelet says. "Born in Evangeline (in 1913), near the first oil field in South Louisiana, he and his family moved to East Texas. There young Luderin acquired a taste for country and western music."

Edwin Duhon, born in 1910 near Hackberry, Louisiana, was first introduced to Cajun music during childhood. During the early 1930s, while working at his uncle's meat market in Broussard, he began playing for dances and parties. Meeting first in 1930 at Duhon's uncle's meat market, the two soon formed a band.

The remarkable careers of Darbone and Duhon have seen several revivals in popularity and many different bandmates through the years. In 1993, they released their first album in 30 years, called *Cajun Boogie*. Their 1997 recording *Deep Water* earned The Hackberry Ramblers a Grammy nomination and an appearance on MTV.

Folklorist and radio show host Nick Spitzer writes that Darbone and Duhon "have played for oilfield workers, farmers, housewives, cowboys, swampers, factory hands and many others. Their blend in styles and in overall repertoire reflects the cultural mixing in a way that has given expressive contour to life as lived in these Louisiana and Texas communities."

"I guess everybody enjoys their life," Darbone reflected at the time of their MTV appearance. "But being able to play music has added to mine. My life as an ordinary citizen has been good. But if you add the music, it doubles it." In 1999, they fulfilled a lifelong dream by playing at the Grand Ole Opry and in 2002 they made their European debut.

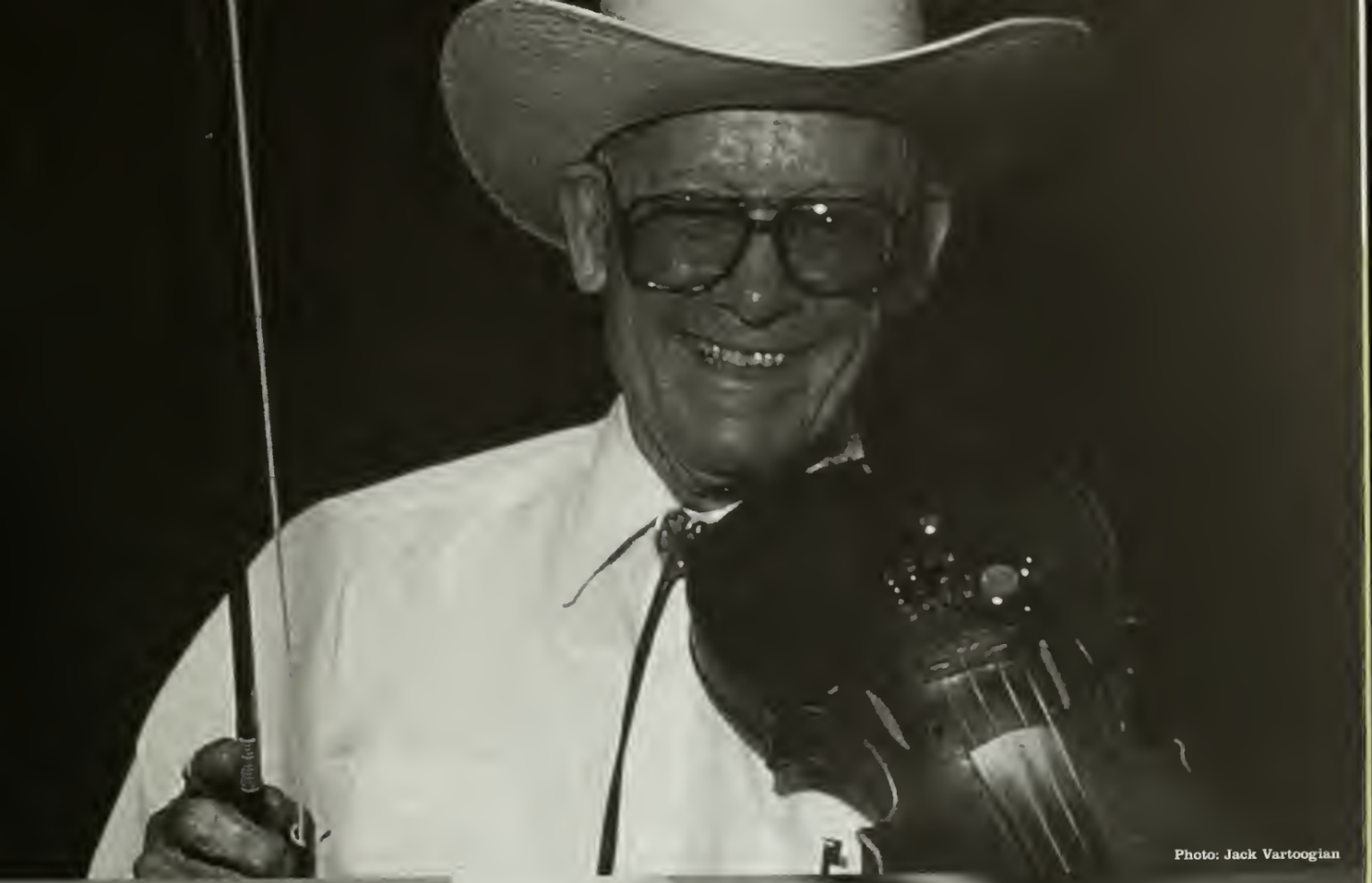


Photo: Jack Vartoogian

LUDERIN

DARBONE

EDWIN

DUHON

CAJUN FIDDLER AND ACCORDIONIST
SULPHUR, LA/WESTLAKE, LA

NADIM

DLAIKAN

LEBANESE NYE (REED FLUTE) PLAYER
SOUTHGATE, MI

Nadim Dlaikan was born in Alai, Lebanon in 1941, and as a child began playing the *nye*, a reed flute. Although his family discouraged him from playing this instrument due to its association with lowly shepherds, he persisted and even found ways to make his own flutes out of locally grown reeds.

Dlaikan began studying after school with Naim Bitar, the country's premiere traditional flutist/nye player at the Lebanese Conservatory. After nine years of conservatory studies, Dlaikan received his diploma and moved to Beirut. He traveled frequently throughout the Middle East as part of Lebanon's best-known folk troupe. In 1969, an appearance at a Fourth of July party at the United States Embassy in Beirut led to an invitation to perform in the U.S.

Dlaikan first came to this country as a back-up musician for Lebanese pop singer Samira Tawfik. Eventually he settled in Detroit, home to the largest and most diverse Arab community in our nation. Sally Howell of the University of Michigan says musical groups in the Detroit/Dearborn area are an eclectic assembly: "An ensemble of such musicians may contain a self-taught Palestinian American, a recently arrived Lebanese who was trained by an uncle in a very traditional setting, an Iraqi Christian who picked up his love of music in an Iraqi garage band, and a Turk who is still struggling to learn enough Arabic to keep up with what is being said." Within this cultural mix, Dlaikan is recognized as a teacher of tradition and the artistic glue that holds both musical groups and the community together.

In addition to his role as a teacher and leader of the Lebanese and Arab musical communities in Michigan, Dlaikan is recognized nationwide as a premiere maker of nye and *mijwiz* (small double-piped) flutes as well as the *mizmar*, an Egyptian double-reed folk oboe.

Dlaikan grows bamboo-like reeds in his back yard, harvesting the strongest and straightest for his flutes. The very tops of these same plants are used by Dlaikan to create the double reed required for the mizmar. He lets the bamboo dry for two or three years until it yellows. He then crafts the thicker pieces into nyes and the thinner ones into mijwiz flutes. Using files, he hollows out the reeds by hand, preferring not to use power tools. Then, relying on carefully measured templates, he measures and then burns the finger holes into the reed. The flute is then polished and the rough spots smoothed using fine grained files. Dlaikan then signs the flutes, again using his wood burner, and shellacs them.

In the case of Nadim Dlaikan, the signature on the flute is a mark of the personal care taken by a master maker of instruments, as well as the sign of someone who knows how to use those instruments exceedingly well.

Blues guitarist and singer David "Honeyboy" Edwards was born in Shaw, Mississippi in 1915. He first learned music from his father, Henry Edwards, a guitar player and violinist who frequently played at country dances and juke joints.

At age fourteen, he started touring with Big Joe Williams, and over the course of the next few years he crossed paths with the patriarchs of the Delta blues, including Robert Johnson, Tommy McClennan, Charley Patton, and Tommy Johnson.

In 1942, Alan Lomax caught up with Edwards in Clarksdale, Mississippi. There, Lomax recorded 15 of Edwards' stories and songs for the Archive of Folk Song at the Library of Congress. As the 1940s progressed, Edwards moved frequently—first to Helena, Arkansas, then to Memphis and then on to St. Louis. He traveled to Chicago regularly during the 1940s, performing on Maxwell Street in the summers, returning south before the winter set in. By 1951, Edwards was in Houston, where he recorded minor hits "Mr. Honey" and "Build Myself a Cave."

By 1953, Edwards had returned to Chicago, where he quickly became part of the fertile urban blues scene, recording a minor classic "Drop Down Mama" for the Chess label. Edwards adjusted to the new "band" sound and adapted to the electric guitar, all the while holding on to his rural sound. Since the 1960s, Edwards has toured widely, working with such artists as Walter Horton, Sonny Boy Williamson, Sunnyland Slim, Howlin' Wolf, and even recorded cuts on two early Fleetwood Mac albums.

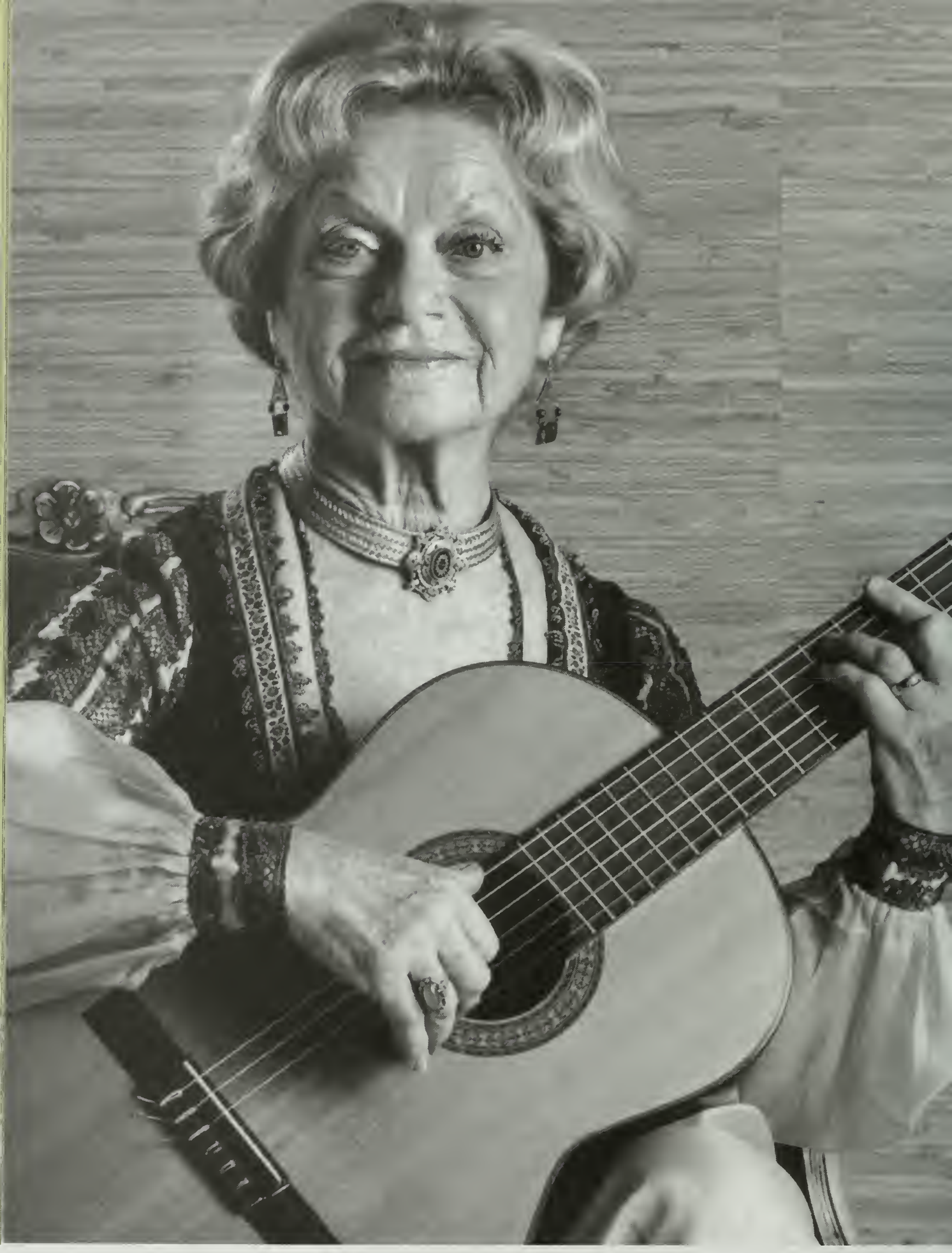
In a review of a 1976 concert, New York Times critic Robert Palmer wrote that Edwards' performance was mesmerizing. "He sang in a strong, keening voice, and accompanied himself with dazzling guitar runs and a buoyant steady rhythm... the music had the audience of devotees in a state bordering on ecstasy."

The blues can be understood as a cumulative art form in which the artists build their styles and repertoires based on their experiences and on what they have learned from other musicians. Edwards' life of travel and varied influences makes him the epitome of this bluesman image. Blues scholar Dr. Barry Lee Pearson says that Edwards is "the most quoted source and visible presence in any book, film, video or recording documenting the blues. No other artist has contributed as much as a musician, participant, witness and historical source in the overall process of teaching about his tradition and keeping it alive ... He remains a vital link between early Delta blues, the golden age of Chicago blues and the current blues revival." Honeyboy Edwards is a monumental figure in that rich, cultural history and a living link to the birth of the blues.

DAVID "HONEYBOY"

EDWARDS

BLUES GUITARIST/SINGER
CHICAGO, IL



FLORY

JAGODA

SEPHARDIC MUSICIAN/COMPOSER
FALLS CHURCH, VA

Flory Jagoda was born in Sarajevo, Bosnia, a member of that city's once thriving Sephardic Jewish community. A singer and composer, Ms. Jagoda is best known for her untiring efforts on behalf of her native Ladino language and culture, her Hanukkah composition "Ocho Kandelika", and her work reintroducing Sephardic songs and culture into Bosnia, Croatia and Serbia.

When the Sephardic Jews were forced into exile from Spain and Portugal in the 15th century, many settled in other Mediterranean countries, including those in the Balkans. There, they preserved their Ladino language and created new lives for themselves among the native-born Jewish communities. Always a minority community within a minority community, the Sephardim clung to their language and Iberian/Jewish customs.

A member of the Altarasa family, noted over several generations for its musical creations, Jagoda learned to play the accordion and sing as a youngster. Through her grandmother, Jagoda learned songs that had been passed down in her family for generations. "During the long winter evenings," Jagoda remembers, "we would sit around with our Nona (grandmother) as she sang to us of queens and princesses, of life and love, of longing and of pain. These songs had been learned from her mother, and her mother before her, and so on for generations."

One of only a handful of Bosnia's holocaust survivors, Jagoda escaped the destruction of Sarajevo's Jewish community. While living in a U.S.-run relocation camp in Italy following World War II, Jagoda met the Army Air Corps officer who was to become her husband in 1946. They married and she immigrated to the United States soon thereafter.

She has been recognized as an important carrier of a unique musical heritage and also as a composer and arranger of new Sephardic songs. In addition to passing that tradition on to her children, she has taught many students who now perform Ladino music.

Today, she tours widely and her music is circulated through recordings and in *The Flory Jagoda Songbook*. She is well known in the Washington, D.C. area for her willingness to perform at religious ceremonies, family celebrations and cultural events. Ms. Jagoda's performances are certainly marked by musical beauty, but there's an underlying spirit and determination to them. Each time she shares the music of her Separdic heritage with an audience, she seizes the opportunity and uses the performance to grapple with larger issues. Her performances are part memoir, part history lesson, part homage and wholly her own.

Basket maker Clara Neptune Keezer was born on the Passamaquoddy tribal land of Pleasant Point (Sipayik) in Perry, Maine, the eldest of nine children born to Jerome and Elizabeth (Lewey) Neptune. For generations before her birth, the Neptune family had been known for basketmaking and woodworking. Clara's parents, grandparents and great grandparents all made baskets and she credits her mother and grandmother, Alice (Tellis) Neptune, as her primary influences.

Always surrounded by basket makers and their tools, Clara received little formal training in the art form. Instead, she learned each of the steps—from collecting and splitting the brown ash to washing and weaving sweetgrass, blending the vibrant dyes and creating the delicate curls and flourishes—by watching and emulating older members of her family.

Clara Keezer has vivid memories of weaving her first basket at only eight years of age:

> "We were visiting 'Grammy's' relatives in Old Town (ME) and colorful basket stuff was all around and I picked up a mustard jar and wove a vase basket. No one told me to do this, I just wanted to do it myself. I liked it right off and my grandmother was very patient with me. I wove this vase plain and I didn't learn to do fancy work until later."

Not content to replicate old forms exclusively, she began building on the tradition of the strawberry basket in the 1950s. Since then, she has created her own forms and patterns, broadening the definition of "traditional basketry" to include highly stylized strawberry, pumpkin, apple and blueberry baskets, ornamental ears of corn and even little bumblebees crafted from split ash.

Her baskets appeared in many touring exhibitions, including the influential *Lost and Found Traditions: Native American Art 1965-85*. Ralph T. Coe, curator of that exhibit, says that "for protecting the importance of artistic survival among her own people, Clara is outstanding, but of primary importance is the quality and inventiveness of her personal approach to splint basketry . . . Clara Keezer is the finest splint craftswoman I met in the Northeast."

Today, Clara Neptune Keezer continues basket weaving and teaching young people her skills. Her son Rocky is following in Clara's footsteps, apprenticing with her and mastering the intricacies of the fancy basket. In addition, she passes her skills and knowledge to younger generations through workshop presentations and participation in the Maine Traditional Arts Apprenticeship program.

CLARA NEPTUNE

KEEZER

PASSAMAQUODDY BASKETMAKER
PERRY, ME

BOB

McQUILLEN

CONTRA DANCE MUSICIAN/COMPOSER
PETERBOROUGH, NH

Contra dance, a form of social dance done in straight lines, was brought to New England by its earliest Anglo settlers. During the past 200 years, it has become part of life in the region's town halls and community centers. Bob "Mac" McQuillen, pianist and accordion player, has held a central position in that scene for more than 50 years.

McQuillen was born near Boston, but his family moved to southwestern New Hampshire when he was a child. Although his grandfather played accordion and his father played the piano, McQuillen did not turn seriously to music until he returned from service as a Marine during World War II.

In 1946, some friends took him to a local dance, and he became interested in playing the accordion. He continued his day job teaching industrial arts at the local high school in Peterborough, New Hampshire, but also began playing accordion and piano for dances throughout the region, working with the legendary contra dance caller and historian, Ralph Page.

"I got to going to the dances," Bob remembered in a 1996 *Fiddler Magazine* interview, "and the whole scene was a happy one. I had a little accordion . . . and I'd come home from the dances and I'd try laying the tunes I heard. . . Finally I said to Ralph Page one night at a dance in Peterborough, I said 'Hey, if I brought an accordion over some night, could I sit in with you?' He said 'Bring it next week.' That was the start of my musical career, 1947. That's how it happened."

In 1973, McQuillen wrote his first tune, "Scotty O'Neil," named for a student who died tragically. Since then, he has written more than 1,100 dance tunes, many of them national and international classics throughout the expanding contra dance universe. Among his most played and loved tunes are "Amelia," "Larry's Waltz," "Mary Elder's Jig" and "Hull's Relief" (a parody of the Contra dance standard "Hull's Victory"). "The thing [tune writing] keeps growing and growing. I spend almost all of my waking moments around these tunes," McQuillen admits.

The New Hampshire Arts Council recognized Bob McQuillen's pivotal role in the contra dance tradition and in 1997 awarded him the Governor's Arts Award in Folk Heritage. He has participated as a master teacher in the New Hampshire Artists in the Traditional Arts Apprenticeship Program for many years, teaching younger musicians to carry on the tradition. In recent years, McQuillen has performed with his group Old New England at the Kennedy Center, represented New Hampshire at the Smithsonian Folklife Festival and continued to write tunes and play for dances throughout the United States.

Still, it appears that his greatest joy comes from what he sometimes modestly calls "boom chucking," providing the propulsive rhythms for a contra dance band that set feet and bodies moving on the dance floor. "When I'm flying on piano, it's no work," Bob says. "It's like I'm being paid to eat ice cream."

Jean Ritchie, the recipient of the *Bess Lomax Hawes National Heritage Fellowship*, is one of America's most significant musicians and songwriters, as well as a cultural activist and chronicler of her home region. Throughout her life and professional career, she has nurtured young talents; celebrated the people and traditions of her Appalachian Kentucky home; studied, documented and catalogued traditional song from around the globe; and struggled on behalf of minorities and the poor.

Born into a singing family in the tiny hamlet of Viper, in eastern Kentucky's Cumberland Mountains, Jean Ritchie was the youngest of 14 children. The Ritchie family sang as it worked, played and prayed together. Living poor in an isolated, rural community, and without access to much commercial entertainment, Jean and her siblings learned their ballads, play-party songs, games and instrumental tunes from older family members. Her musical style was also influenced by attendance at the Old Regular Baptist Church and, later, her repertoire expanded through hearing the singing of local miners and railroad men, as well as music broadcast on the radio.

Ritchie studied at Viper High School and Cumberland College, before going on to the University of Kentucky where she graduated Phi Beta Kappa with a degree in social work. Her first job out of college was with the Henry Street Settlement on New York's Lower East Side, where she taught Kentucky songs, ballads, and singing games to children. During this time, Alan Lomax met Ritchie, encouraged her to enter the performance arena, recorded her songs and lap dulcimer playing for the Library of Congress, and arranged her first formal concert at Columbia University. By 1952, she was traveling on a Fulbright Fellowship to trace and document the roots of her heritage in the British Isles.

In 1955, her first book, *Singing Family of the Cumberlands*, was hailed as an American classic. It was, in the words of Appalachian scholar Loyal Jones, a "celebration of roots. . . the story of a unique family and yet. . . to a degree the story of any family that every worked, sang and played together, and cared about one another."

Ritchie's many recordings and appearances at major folk festivals, including the early Newport Folk Festivals, cultivated a revival of interest in Appalachian music and culture. Her vast repertoire of play-party songs, courting songs and instrumental tunes as well as of the "big" ballads, such as "Fair Ellender" and "The Two Sisters", made her an instantly recognizable presence during the folk revival era.

Since then, she has became known as an insightful songwriter as well, penning such classic commentaries on life in the Eastern Kentucky coalfields as "Blue Diamond Mines", "Black Waters" and "The L & N Don't Stop Here Anymore."

By sharing her music as well as her commitment and strong ties to her Appalachian home with audiences around the nation and around the world, Jean Ritchie has come to define and embody the dual concepts of ambassador and steward of Kentucky's Anglo folk song tradition. Hers is a unique musical and cultural legacy—educator, activist, documentarian, performer, wife, mother and passionate voice of the people.

Photo: George Pichow

JEAN

RITCHIE

APPALACHIAN MUSICIAN/SONGWRITER
PORT WASHINGTON, NY & VIPER, KY

Photo: Michael Jon Young

DOMINGO "MINGO"

SALDIVAR

CONJUNTO ACCORDIONIST
SAN ANTONIO, TX

Domingo "Mingo" Saldivar, *conjunto* music's "Dancing Cowboy", was born in Marion, Texas, near San Antonio, in 1936. Because his parents liked to sing around the house and the family was in need of back-up instrumentalists, he took up the guitar at age twelve. He then learned the *tololoché* (stand-up bass), adding another voice to the family's music making. A year later, he started playing the accordion, learning conjunto (group) music, also known as *la musica norteña*; the regional music of South Texas.

Conjunto music, with its blend of American, Mexican and European influences, highlights the accordion and features dance rhythms such as the *ranchera*, *huapango*, polka, and waltz, in addition to storytelling songs called *corridos*. Its first generation of performers (Don Santiago Jimenez, National Heritage Fellow Narciso Martinez and others) were at their peak during Saldivar's teenage years, influencing the younger generation of conjunto musicians greatly.

Saldivar started his professional career with the legendary group, Los Guadalupaños. After time in the military and in Alaska, where his relatives ran a restaurant, he returned to San Antonio in 1970. By 1975, he had formed his own group, Los Tremendos Cuatro Espadas, and was performing throughout the Southwest.

His blend of *tejano* (Texas-Mexican) sounds and popular country tunes, such as Johnny Cash's "Ring of Fire" ("Rueda de Fuego") and "Folsom Prison Blues" ("La Ultima Milla"), gained him a large audience, while his animated stage performances earned him the title "the Dancing Cowboy." Speaking of his interest in Country music, Saldivar explains. "It relates to real-life things that happen to people. The woman you love, the one that left you. Beer joints, beer-drinking. I started listening to country songs [and] they were telling some of the same stories we were."

His artistic reputation has spread outside the Southwest through performances at Carnegie Hall, the Folk Masters series at Wolf Trap Farm Park in Virginia, The National Folk Festival, the Fourth of July celebration on the National Mall in Washington, D.C., and on a tour of Africa and the Middle East for the U.S. Information Agency.

From 1994 to 1997, he performed extensively in Monterrey, Mexico where his fans developed a novelty dance in his honor, called Mingo Mania. In addition, he was recently featured on the widely acclaimed PBS television series *American Roots Music*.

Born in Tibet in 1953, Losang Samten escaped in 1959 and settled in Dharamsala, India, among the large Tibetan exile population there. Samten first attended the Tibetan Institute of Performing Arts then later entered the Namgyal Monastery, the personal monastery-in-exile of the Dalai Lama. In 1975, while studying in the Namgyal Monastery, he was chosen to enter a three-and-a-half year intensive training program in sand mandala painting, the ritual art form that originated in India 2,500 years ago and that has been practiced in Tibet since 600 A.D. Today Mr. Losang lives in Philadelphia, where he is Spiritual Director of that city's Tibetan Buddhist Center and a lecturer on Tibetan Language, Culture and Buddhism at the University of Pennsylvania.

The sand mandalas are elaborate designs based on instructions in ancient texts, and are usually done collaboratively as part of a religious ceremony or initiation. Accompanied by recitation of prayers, chanting, and occasionally ritual dance, brightly colored designs are created. Each mandala is "designed to help the student visualize specific deities, qualities and concepts, thereby preparing the mind to receive the training of the initiation. In addition, the Kalachakra mandala, the most sacred of all Mandalas, and the one most often presented outside of the monastery, is a symbol of peace. By creating the artwork in a specific place, the artist hopes to bring peace to that location," explains folklorist Dana Lobell. Working as a group, each mandala can take four or five days to complete. Working alone, as Mr. Losang often does, creating a mandala can take several weeks. However, in keeping with the Buddhist principle of impermanence, the finished sand mandala is dismantled and poured into a body of water.

Training to become a mandala painter is intensive. The monks and artists selected for this training must be able to memorize 500 pages of sacred text, discuss the meanings of the designs, and develop the fine motor skills required to manipulate the two *chakpus* (funnels) through which the sand is applied. Mr. Losang was able to master 20 of the most complicated sand mandala designs during his three years of study. Only four of the 28 monks in Mr. Losang's class finished the course during that period.

"When Tibetan Buddhism was fully and freely practiced inside Tibet," writes Amy Skillman of the Institute for Cultural Partnerships, "there were hundreds of monasteries teaching [mandala painting] and other sacred arts. Today, with most of the monasteries inside Tibet destroyed it is estimated that there are less than 100 monks who continue this tradition."

For centuries, sand mandala painting had not been seen outside of monasteries, but in 1988, the Dalai Lama selected Losang to create a mandala in a museum setting in the West. In 1989, he moved to Philadelphia. Today, he continues to teach and to practice mandala painting as one of an estimated 30 people in the world who are qualified to teach and demonstrate this spiritual art form.

LOSANG

SAMTEN

TIBETAN SAND MANDALA PAINTER
PHILADELPHIA, PA

THE NATIONAL HERITAGE FELLOWSHIP

AWARDEES

1982-2001

1982

Dewey Balfa*
Cajun Fiddler
Basile, LA

Joe Heaney*
Irish Singer
Brooklyn, NY

Tommy Jarrell*
Appalachian Fiddler
Mt. Airy, NC

Bessie Jones*
Georgia Sea Island Singer
Brunswick, GA

George Lopez*
Santos Woodcarver
Cordova, NM

Brownie McGhee*
Blues Guitarist
Oakland, CA

Hugh McGraw
Shape Note Singer
Bremen, GA

Lydia Mendoza
Mexican-American Singer
Houston, TX

Bill Monroe*
Bluegrass Musician
Nashville, TN

Elijah Pierce*
Carver/Painter
Columbus, OH

Adam Popovich*
Tamburitza Musician
Dolton, IL

Georgeann Robinson*
Osage Ribbonworker
Bartlesville, OK

Duff Severe
Saddle Maker
Pendleton, OR

Philip Simmons
Ornamental Ironworker
Charleston, SC

Sanders " Sonny" Terry*
Blues Musician
Holliswood, NY

1983

Sister Mildred Barker*
Shaker Singer
Poland Springs, ME

Rafael Cepeda*
Bomba Musician/Dancer
Santurce, PR

Ray Hicks
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks*
Appalachian
Musician/Storyteller/
Instrument Maker
Vilas, NC

John Lee Hooker*
Blues Guitarist/Singer
San Carlos, CA

Mike Manteo*
Sicilian Marionettist
Staten Island, NY

Narciso Martínez*
Texas-Mexican
Accordionist/Composer
San Benito, TX

Lanier Meaders*
Potter
Cleveland, GA

Almeda Riddle*
Ballad Singer
Greers Ferry, AR

Simon St. Pierre
French-American Fiddler
Smyrna Mills, ME

Joe Shannon
Irish Piper
Chicago, IL

Alex Stewart*
Cooper/Woodworker
Sneedville, TN

Ada Thomas*
Chitimacha Basketmaker
Charenton, LA

Lucinda Toomer*
Black Quilter
Columbus, GA

Lem Ward*
Decoy Carver/Painter
Crisfield, MD

Dewey Williams*
Shape Note Singer
Ozark, AL

1984

Clifton Chenier*
Creole Accordionist
Lafayette, LA

Bertha Cook*
Knotted Bedspread Maker
Boone, NC

Joseph Cormier
Cape Breton Violinist
Waltham, MA

Elizabeth Cotten*
Black Songster/Songwriter
Syracuse, NY

Burlon Craig*
Potter
Vale, NC

Albert Fahlbusch
Hammered Dulcimer
Maker/Player
Scottsbluff, NE

Janie Hunter*
Black Singer/Storyteller
Johns Island, SC

Mary Jane Manigault
Seagrass Basket Maker
Mt. Pleasant, SC

Genevieve Mougin*
Lebanese-American Lace Maker
Bettendorf, IA

Martin Mulvihill*
Irish-American Fiddler
Bronx, NY

Howard "Sandman" Sims
Black Tap Dancer
New York, NY

Ralph Stanley
Appalachian Banjo
Player/Singer
Coeburn, VA

Margaret Tafoya*
Santa Clara Pueblo Potter
Espanola, NM

Dave Tarras*
Klezmer Clarinetist
Brooklyn, NY

Paul Tiulana*
EskimoMaskmaker/
Dancer/Singer
Anchorage, AK

Cleofes Vigil*
Hispanic Storyteller/Singer
San Cristobal, NM

Emily Kau'i Zuttermeister*
Hula Master
Kaneohe, HI

1985

Eppie Archuleta
Hispanic Weaver
San Luis Valley, CO

Periklis Halkias
Greek Clarinetist
Astoria, Queens, NY

Jimmy Jausoro
Basque Accordionist
Boise, ID

Mealii Kalama*
Hawaiian Quilter
Honolulu, HI

Lily May Ledford*
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard*
Norwegian Woodcarver
Minneapolis, MN

Bua Xou Mua
Hmong Musician
Portland, OR

Julio Negrón-Rivera
Puerto Rican Instrument Maker
Morovis, PR

Alice New Holy Blue Legs
Lakota Sioux Quill Artist
Oglala, SD

Glenn Ohrlin
Cowboy
Singer/Storyteller/Illustrator
Mountain View, AR

Henry Townsend
Blues Musician/Songwriter
St. Louis, MO

Horace "Spoons" Williams*
Spoons/Bones Player/Poet
Philadelphia, PA

1986

Alphonse "Bois Sec" Ardoin
Black Creole Accordionist
Eunice, LA

Earnest Bennett*
Anglo-American Whittler
Indianapolis, IN

Helen Cordero*
Pueblo Potter
Cochiti, NM

Sonia Domsch
Czech-American Bobbin
Lace Maker
Atwood, KS

Canray Fontenot*
Black Creole Fiddler
Welsh, LA

John Jackson*
Black Songster/Guitarist
Fairfax Station, VA

Peou Khatna*
Cambodian Court
Dancer/Choreographer
Silver Spring, MD

Valerio Longoria*
Mexican-American Accordionist
San Antonio, TX

Joyce Doc Tate Nevaquaya*
Comanche Indian Flutist
Apache, OK

Luis Ortega*
Hispanic-American
Rawhide Worker
Paradise, CA

Ola Belle Reed*
Appalachian Banjo
Picker/Singer
Rising Sun, MD

Jenny Thlunaut*
Tlingit Chilkat Blanket Weaver
Haines, AK

Nimrod Workman*
Appalachian Ballad Singer
Mascot, TN/Chattaroy, WV

1987

Juan Alindato
Carnival Maskmaker
Ponce, PR

Louis Bashell
Slovenian Accordionist/
Polka Master
Greenfield, WI

Genoveva Castellanoz
Mexican-American
Corona Maker
Nyssa, OR

Thomas Edison "Brownie"
Ford*
Anglo-Comanche Cowboy
Singer/Storyteller
Hebert, LA

Kansuma Fujima
Japanese-American Dancer
Los Angeles, CA

Claude Joseph Johnson*
African-American Religious
Singer/Orator
Atlanta, GA

Raymond Kane
Hawaiian Slack Key
Guitarist/Singer
Wai' anae, HI

Wade Mainer
Appalachian Banjo
Picker/Singer
Flint, MI

Sylvester McIntosh
Crucian Singer/Bandleader
St. Croix, VI

Allison " Totie" Montana
Mardi Gras Chief/
Costume Maker
New Orleans, LA

Alex Moore, Sr.*
African-American Blues Pianist
Dallas, TX

Emilio* and Senaida Romero*
Hispanic-American
Craftsworkers in
Tin and Embroidery
Santa Fe, NM

Newton Washburn
Split Ash Basketmaker
Littleton, NH

1986

Pedro Ayala*
Texas-Mexican Accordionist
Donna, TX

Kepka Belton
Czech-American Egg Painter
Ellsworth, KS

Amber Densmore*
New England
Quilter/Needleworker
Chelsea, VT

Michael Flatley
Irish-American Stepdancer
Palos Park, IL

Sister Rosalia Haberl *
German-American Bobbin
Lacemaker
Hankinson, ND

John Dee Holeman
African-American
Dancer/Musician/Singer
Durham, NC

Albert "Sunnyland Slim"
Luandrew*
African-American Blues
Pianist/Singer
Chicago, IL

Yang Fang Nhu
Hmong Weaver/Embroiderer
Detroit, MI

Kenny Sidle
Anglo-American Fiddler
Newark, OH

Willie Mae Ford Smith*
African-American Gospel Singer
St. Louis, MO

Clyde "Kindy" Sproat
Hawaiian Cowboy
Singer/Ukulele Player
Kapa' au, HI

Arthel "Doc" Watson
Appalachian Guitar
Player/Singer
Deep Gap, NC

1985

John Cephas
Piedmont Blues Guitarist/Singer
Woodford, VA

The Fairfield Four
African-American *a capella*
Gospel Singers
Nashville, TN

José Gutiérrez
Mexican Jarocho
Musician/Singer
Norwalk, CA

Richard Avedis Hagopian
Armenian Oud Player
Visalia, CA

Christy Hengel
German-American Concertina
Maker
New Ulm, MN

Vanessa Paukeigope Jennnings
Kiowa Regalia Maker
Anadarko, OK

Ilias Kementzides
Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim
Norwegian Rosemaler
Stoughton, WI

Mabel E. Murphy*
Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson
African-American Tapdancer
Philadelphia, PA

Earl Scruggs
Bluegrass Banjo Player
Madison, TN

Harry V. Shourds
Wildfowl Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson
Apache Fiddle Maker
Tucson, AZ

1984

Howard Armstrong
African-American String Band
Musician
Detroit, MI

Em Bun
Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano
Mexican Mariachi Musician
Monterey Park, CA

Giuseppe and Raffaela
DeFranco
Southern Italian Musicians
and Dancers
Belleville, NJ

Maude Kegg*
Ojibwe Storyteller/Craftsman/
Tradition Bearer
Onamie, MN

Kevin Locke
Lakota Flute
Player/Singer/Dancer/Storyteller
Mobridge, SD

Marie McDonald
Hawaiian Lei Maker
Kamuela, HI

Wallace McRae
Cowboy Poet
Forsyth, MT

Art Moilanen
Finnish Accordionist
Mass City, MI

Emilio Rosado*
Woodcarver
Utuado, PR

Robert Spicer*
Flatfoot Dancer
Dickson, TN

Douglas Wallin*
Appalachian Ballad Singer
Marshall, NC

1983

Etta Baker
African-American guitarist
Morgantown, NC

George Blake
Native American craftsman
(Hupa-Yurok)
Hoopa, CA

Jack Coen
Irish-American flautist
Bronx, NY

Rose Frank*
Native American cornhusk weaver (Nez Perce)
Lapwai, ID

Eduardo "Lalo" Guerrero
Mexican-American singer/guitarist/composer
Cathedral City, CA

Khamvong Insixiengmai
Southeast Asian singer (Lao)
Fresno, CA

Don King
Western saddlemaker
Sheridan, WY

Riley "B.B." King
African-American bluesman
Itta Bena, MS and Las Vegas, NV

Esther Littlefield
Alaskan regalia maker (Tlingit)
Sitka, AK

Seisho "Harry" Nakasone
Okinawan-American musician
Honolulu, HI

Irvan Pérez
Isleño (Canary Island) singer
Poydras, LA

Morgan Sexton*
Appalachian banjo player/singer
Linefork, KY

Nikitas Tsimouris*
Greek-American musician (bagpipe player)
Tarpon Springs, FL

Gussie Wells*
African-American quilter
Oakland, CA

Arbie Williams
African-American quilter
Oakland, CA

Melvin Wine
Appalachian fiddler
Copen, WV

1992

Francisco Aguabella
Afro-Cuban drummer
Manhattan Beach, CA

Jerry Brown
Potter (southern stoneware tradition)
Hamilton, AL

Walker Calhoun
Cherokee musician/dancer/teacher
Cherokee, NC

Clyde Davenport
Appalachian fiddler
Monticello, KY

Belle Deacon*
Athabascan basketmaker
Grayling, AK

Nora Ezell
African-American quilter
Eutaw, AL

Gerald R. Hawpetoss
Menominee/Potowatomi regalia maker
Milwaukee, WI

Fatima Kuinova
Bukharan Jewish singer
Rego Park, NY

John Naka
Bonsai sculptor
Los Angeles, CA

Ng Sheung-Chi
Chinese *Toissan muk' yu* folk singer
New York, NY

Marc Savoy
Cajun accordion maker/musician
Eunice, LA

Othar Turner
African-American fife player
Senatobia, MS

T. Viswanathan
South Indian flute master
Middletown, CT

1993

Santiago Almeida*
Texas-Mexican conjunto musician
Sunnyside, WA

Kenny Baker
Bluegrass fiddler
Cottontown, TN

Inez Catalon*
French Creole singer
Kaplan, LA

Nicholas* & Elena Charles
Yupik woodcarver/maskmaker and skinsewer
Bethel, AK

Charles Hankins
Boatbuilder
Lavallette, NJ

Nalani Kanaka'ole & Pualani Kanaka'ole Kanahele
Hula Masters
Hilo, HI

Everett Kapayou
Native American singer (Mesquakie tribe)
Tama, IA

McIntosh County Shouters
African-American spiritual/shout performers
Townsend, GA

Elmer Miller*
Bit and spur maker/silversmith
Nampa, ID

Jack Owens*
Blues singer/guitarist
Bentonia, MS

Mone & Vanxay Saenphimmachak
Lao weaver/needleworker and loommaker
St. Louis, MO

Liang-xing Tang
Chinese-American *pipa* (lute) player
Bayside, NY

1994

Liz Carroll
Irish-American fiddler
Chicago, IL

Clarence Fountain & the Blind Boys
African American gospel singers
Atlanta, GA

Mary Mitchell Gabriel
Native American basketmaker (Passamaquoddy)
Princeton, ME

Johnny Gimble
Anglo fiddler, (Western Swing)
Dripping Springs, TX

Frances Varos Graves*
Hispanic American *colcha* embroidery
Ranchos de Taos, NM

Violet Hilbert
Native American storyteller/conservator (Skagit)
Seattle, WA

Sosei Shizuye Matsumoto
Japanese tea ceremony master
Los Angeles, CA

D.L. Menard
Franco-American Cajun musician / songwriter
Erath, LA

Simon Shaheen
Arab American *oud* player
Brooklyn, NY

Lily Vorperian
Armenian (Marash-style) embroidery
Glendale, CA

Elder Roma Wilson
African American harmonica player
Blue Springs, MS

1995

Bao Mo-Li
Chinese-American *jing-erhu* player
Flushing, NY

Mary Holiday Black
Navajo basketmaker
Mexican Hat, UT

Lyman Enloe*
Anglo-American old time fiddler
Lee' s Summit, MO

Donny Golden
Irish-American step dancer
Brooklyn, NY

Wayne Henderson
Appalachian luthier
Mouth of Wilson, VA

Bea Ellis Hensley
Appalachian blacksmith
Spruce Pine, NC

Nathan Jackson
Tlingit Alaskan woodcarver/metalsmith/dancer
Ketchikan, AK

Danongan Kalanduyan
Filipino-American *kulintang* musician
San Francisco, CA

Robert Jr. Lockwood
African-American Delta blues guitarist
Cleveland, OH

Israel "Cachao" López
Afro-Cuban bassist, composer, bandleader
Miami, FL

Nellie Star Boy Menard*
Lakota Sioux quiltmaker
Rosebud, SD

Buck Ramsey*
Anglo-American cowboy poet and singer
Amarillo, TX

1996

Obo Addy
African-American
drummer/leader
Portland, OR

Paul Dahlin
Swedish American fiddler
Minneapolis, MN

Juan Gutiérrez
Puerto Rican drummer/leader
New York, NY

Solomon & Richard Ho'opi'i
Hawaiian singers
Wailuku, HI

Will Keys
Anglo American banjo player
Gray, TN

Joaquin Lujan
Guamian Blacksmith
GMF Guam

Eva McAdams
Shoshone crafts/beader
Fort Washakie, WY

John Mealing & Cornelius Wright*
African-American work songs
Birmingham, AL

Vernon Owens
Anglo American potter
Seagrove, NC

Betty Pisio Christenson
Ukrainian-American pysanky
Suring, WI

Dolly Spencer
Inupiat dollmaker
Homer, AK

1997

Edward Babb
"Shout" Band Gospel musician
& Band Leader
Jamaica, NY

Charles Brown*
West Coast Blues Pianist &
Composer
Berkeley, CA

Gladys LeBlanc Clark
Acadian (Cajun) Spinner &
Weaver
Duson, LA

Georgia Harris*
Catawba Potter
Atlanta, GA

Ali Akbar Khan
North Indian Sarod Player &
Raga Composer
San Anselmo, CA

Ramón José López
Santero & Metalsmith
Santa Fe, NM

Jim & Jesse McReynolds
Bluegrass Musicians
Gallatin, TN

Phong Nguyen
Vietnamese Musician & Scholar
Kent, OH

Hystercine Rankin
African-American Quilter
Lorman, MS

Hua Wenyi
Chinese Kunqu Opera Singer
Arcadia, CA

Francis Whitaker*
Blacksmith/Ornamental
Ironworker
Carbondale, CO

1998

Apsara Ensemble:
Ms. Moly Sam, Ms. Sam-Oeun
Tes, & Mr. Sam-Ang Sam
Cambodian Traditional Dancers
and Musician
Reston, VA &
Fort Washington, MD

Eddie Blazonczyk
Polish-American
Musican/Bandleader
Bridgeview, IL

Bruce Caesar
Sac and Fox/Pawnee German
Silver Artist
Anadarko, OK

Dale Calhoun
Anglo-American Boat Builder
Tiptonville, TN

Antonio De La Rosa
Tejano Conjunto Accordionist
Riviera, TX

Epstein Brothers:
Max, William " Willie",
& Julius "Julie"
Jewish Klezmer Musicians
Tamarac, FL

Sophia George
Yakama-Coleville Beadworker
Gresham, OR

Nadjeschda Overgaard
Danish-American Hardanger
Needleworker
Kimballton, IA

Harilaos Papapostolou*
Greek Byzantine Chanter
Potomac, MD

Roebuck "Pops" Staples*
African-American Gospel/Blues
Musician
Dolton, IL

Claude Williams
African-American Jazz/Swing
Fiddler
Kansas City, MO

1999

Frisner Augustin
Haitian Drummer
Brooklyn, New York

Lila Greengrass Blackdeer
Hocak Black Ash
Basketmaker/Needleworker;
Black River Falls, Wisconsin

Shirley Caesar
African-American Gospel Singer
Durham, North Carolina

Alfredo Campos
Horse-Hair Hitcher
Federal Way, Washington

Mary Louise Defender Wilson
Dakotah-Hidatsa
Traditionalist/Storyteller
Shields, North Dakota

Jimmy "Slyde" Godbolt
Tap Dancer
Hanson, Massachusetts

Ulysses "Uly" Goode
Western Mono Basketmaker;
North Fork, California

Bob Holt
Ozark Fiddler
Ava, Missouri

Zakir Hussain
North Indian Master Tabla
Drummer
San Anselmo, California

Elliott "Ellie" Mannette
Steel Pan Builder/Tuner/Player
Morgantown, West Virginia

Mick Moloney
Irish Musician
Philadelphia, Pennsylvania

Eudokia Sorochaniuk
Ukrainian Weaver/Textile Artist
Pennsauken, New Jersey

Ralph W. Stanley
Master Boatbuilder
Southwest Harbor, Maine

2000

Bounxou Chanthraphone
Laotian weaver
Brookland Park, MN

Felipe García Villamil
Afro-Cuban Drummer/Santero
Los Angeles, CA

José González
Hammock weaver
San Sebastián, PR

Dixie Hummingbirds
African American Gospel
Quartet
Philadelphia, PA

Nettie Jackson
Klickitat basketmaker
White Swan, WA

Santiago Jiménez, Jr.
Tejano accordionist/singer
San Antonio, TX

Genoa "Auntie Genoa" Keawe
Native Hawaiian falsetto
singer/ukelele player
Honolulu, HI

Frankie Manning
Lindy Hop
Dancer/Choreographer/teacher
Corona, NY

Joe Willie "Pinetop" Perkins
Blues Piano Player
La Porte, IN

Konstantinos Pilarinos
Orthodox Byzantine Icon
Woodcarver
Astoria, NY

Chris Strachwitz
Record Producer and Label
Founder
El Cerrito, CA

Dorothy Thompson
Weaver
Davis, WVA

Don Walser
Western Singer/Guitarist
Austin, TX

2001

Celestino Avilés
Santero
Orocovis, PR

Mozell Benson
African-American quilter
Opelika, AL

Wilson "Boozoo" Chavis *
Creole zydeco accordionist
Lake Charles, LA

Hazel Dickens,
Appalachian singer-songwriter
Washington, DC and Montcalm, WV

João Grande
Capoeira Angola master
New York, NY

Evalena Henry
Apache basketweaver
Peridot, AZ

Peter Kyvelos
Oud maker
Bedford, MA

Eddie Pennington
Thumbpicking-style guitarist
Princeton, KY

Qi Shu Fang
Beijing Opera performer
Woodhaven, NY

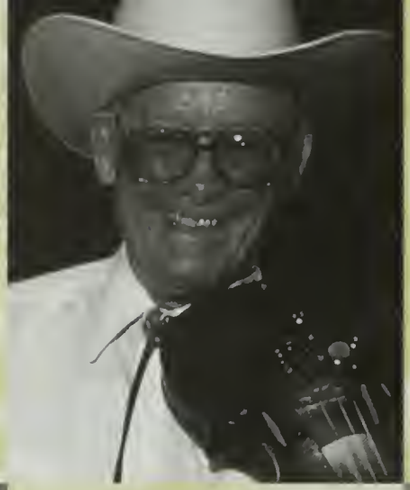
Seiichi Tanaka
Taiko drummer and dojo founder
San Francisco, CA

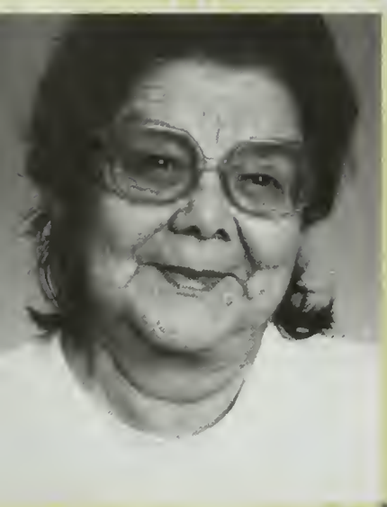
Dorothy Trumpold
Rug weaver
East Amana, IA

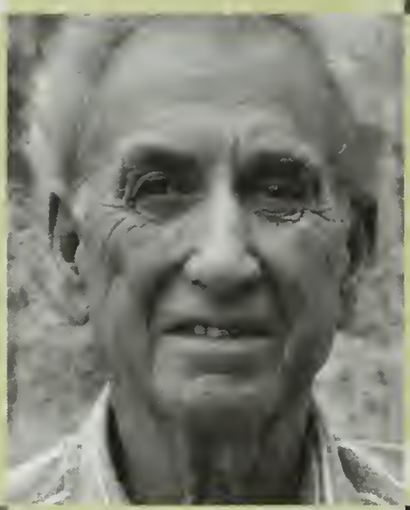
Fred Tsoodle
Kiowa sacred song leader
Mountain View, OK

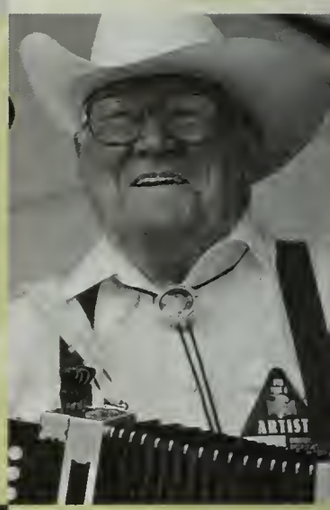
Joseph Wilson
Folklorist, advocate and presenter
Silver Spring, MD and Trade, TN

*deceased








ARTIST